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SOTHEBY AND CO.
34 & 35 NEW BOND STREET, LONDON, W. (1)

The Holford Library.

PART I.

CATALOGUE
OF
THE MAGNIFICENT SERIES OF ILLUMINATIONS ON VELLUM,

forming part of the Collections at Dorchester House, Park Lane,

THE PROPERTY OF

LT.-COL. SIR GEORGE HOLFORD, K.C.V.O.
(*deceased*).

SOLD BY ORDER OF HIS EXECUTORS.

Day of Sale.

TUESDAY, THE 12TH OF JULY.

1927.

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PREFACE.

THE GREAT HOLFORD LIBRARY, as it is now to appear in the sale-room, must strictly be described as a remainder; a number of the rare early English books, for which it was perhaps chiefly renowned, having been disposed of privately by the late owner some years ago. It may be said, however, without exaggeration, that the collection now remaining is still the equal in value and interest of all but a very few private libraries in the Kingdom.

The illuminations now catalogued as the first portion of the sale have been studied and described by Mr. R. H. Benson in his Catalogue of the Holford Collections ("Dorchester House," 1927, Vol. I). The results of his investigations, and in particular his conclusions as to authorship, will be of great interest to collectors: we have been permitted to quote fully from them in the sale catalogue. The collection is similar in general character to that formed by the late John, second Lord Northwick, and partly dispersed at these rooms in November, 1925. The two were formed at about the same period (drawing largely upon the Ottley Collection, sold in 1838); both are more particularly devoted to the work of Italian miniaturists; and both contain several examples of the interesting unidentified artist signing himself "B. F." whose peculiar phantasy of portentous clouds outlining monsters in the sky (illustrated opposite pp. 25 and 30 of the Northwick sale catalogue) reappears here in several instances. But in its pieces of first-rate quality the Holford collection stands alone. The most remarkable, probably, of all, is the only English specimen (Lot 48), a large and extremely interesting leaf from a 12th Century Psalter, covered on both sides with pictorial decoration of very rare and elaborate character. Among the Italian miniatures, mention

must be made of the "St. Benedict enthroned" (Lot 7). Every resource of the miniaturist's art has been concentrated, on this large page, in an effect of studied splendour, preserved in the most brilliant freshness. Leaves of this condition and quality are practically unknown to the sale-room; and it would doubtless be impossible for a collector to acquire a more sumptuous example of Italian illumination in the grand manner. Another exceedingly fine 14th Century miniature, drawn with great power and decorative feeling, is that depicting the four Evangelists with their emblems (Lot 6). The delicate and beautiful 15th Century "Nativity" (Lot 19), is an outstanding example of a great historiated initial. The artist has entirely emerged from the early illuminator's technique, based upon contrasting brilliancy of gold and primary colours, and relies for his effect upon composition, draughtmanship and tone. Of the later specimens, the imposing "Crucifixion," in the style of Giûlio Clovio (Lot 43) is pre-eminent. This is doubtless by the Papal "miniator," Apollonius de Bonfratellis, who signed a very similar, though less important work in the Northwick collection (Lot 108).

The second portion of the Library, comprising books printed on the Continent of Europe, for the most part copies of the most remarkable quality and condition and in very choice old bindings, will be offered towards the close of this year. A third sale, of fine English books, will take place during the first half of next year, and further announcements will be made in due course.

SOTHEBY & CO.

June, 1927.

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Tuesday, July 12th, 1927.

All the Illuminations are mounted in frames, the majority of Italian Renaissance design, and glazed. In many cases two or more are framed together. Each frame, with all its contents, will form a single lot.

LOT

1 FROM THE STORY OF GIDEON *Franco-Rhenish, c.* 1275
An Illuminated leaf, with pseudo-cufic border. The story of Gideon and the angel; underneath Gideon slaying Midianites; the whole forming a sort of cubist pattern of primary colours without perspective of light and shade. 15 *cm. by* 10 *cm.*

[*See* ILLUSTRATION.]

2 From an Arthurian Romance.

Three illustrations cut from a Picardy MS. c. 1290

(*a*) A boy in orange standing amazed before a crowned queen in pink; three attendants in blue; diapered ground of red, blue and gold 7.5 *cm. by* 5.8 *cm.*

(*b*) Abduction of a girl in pink by three (a knight and two) horsemen in coats of mail; diapered pink ground with blue border 8.2 *cm. by* 5.2 *cm.*

(*c*) A soldier delivers a girl in orange to a youth in pink; another youth in blue turns his head away; two female attendants in the rear, the foremost in orange. Diapered background in red, blue and gold 7 *cm. by* 6 *cm.*

[*See* Illustration.]

3 FOUR MINIATURES FROM A DOMINICAN MANUSCRIPT
Bologna (?) *c.* 1320

(*a*) St. Dominic kneeling, with two angels holding the cords of his habit

(*b*) A beardless saint stands in adoration of the Madonna enthroned

(*c*) Abraham and the three angels

(*d*) (*Shown on reverse side of frame*) St. Mary of Egypt and two other Maries *Each* 7.5 *cm. by* 6 *cm.*

[*See* ILLUSTRATION.]

4 Two Illuminated Initials *Italian, 14th Cent.*

(*a*) Christ seated full-face exhibiting his wounds, and drops of blood falling. The outline of a small chalice is on his robe 10.3 *cm. by* 10.3 *cm.*

(*b*) St. Paul stands facing with sword drawn and pointed upward 17.5 *cm. by* 14 *cm.*

The negroid type probably denotes a provenance from the other side of the Adriatic

[*See* Illustration.]

5 Historiated Initial M

Sienese, period of Lippo Memmi, or else perhaps from Bologna

Christ and the Tres Pueri in the burning fiery furnace 13 *cm. by* 12.9 *cm.*

[*See* Illustration.]

Within the same frame is an illumination in the letter E of a saint kneeling in ecstasy.

12.5 *cm. by* 12.8 *cm.*

6 THE FOUR EVANGELISTS

Florentine, Period of Orcagna, perhaps by his brother Jacopo di Cione, 1350-1375. 39.5 *cm. by* 19.5 *cm.*

From a Roman Antiphonal. They stand on a burnished gold background, each with his emblem, divided by a very fine and boldly conceived initial I, spreading at head and base into foliate ornament sustaining the emblems

[*See* Illustration.]

7 ST. BENEDICT ENTHRONED IN WHITE

Jacopo di Cione, 1350-1375. 40.5 *cm. by* 32.5 *cm.*

The bearded Saint is seated full-face, holding book and crozier. Three Popes wearing mitres and crowns, together with five other monastic saints, attend him, four standing on each side of the throne; a mosaic pavement of brilliant colours in the foreground: the whole within a frame border having small portrait medallions of Popes and Kings at the corners

A MAGNIFICENT MINIATURE IN THE FINEST POSSIBLE CONDITION.

[*See* ILLUSTRATION.]

8 THE ASCENSION *Sienese, Period of Sassetta,* 1392-1450.
12.5 *cm. by* 11.1 *cm.*

Miniature with initial letter I, a fanciful hexagonal tower standing against gold background. Christ in white ascends slantingwise in a spiral, according to the tradition of the early Greek Church, passing over the island mountain of Purgatory. At its foot His Mother, Mary Magdalene, and four apostles, half-lengths in blue, red, green, and grey, stand looking up

9 PRIEST SAYING MASS.
Sienese, Style of Domenico di Bartolo, 1450-1500.
12.5 *cm. by* 11.1 *cm.*

Behind a rose-coloured historiated initial H, a priest with green chasuble stands in profile blessing the chalice. Behind him are eight Franciscan friars in a double row chanting from an open choir book; another turns the pages. Above them is a flat ceiling of walnut, and the background beyond is formed by the interior of a chapel. Foreground, a crimson tiled floor

[*See* ILLUSTRATION.]

10 St. Paul with drawn sword *North Italian, c.* 1450

An illumination cut from a manuscript. Upon a background of black and silver diaper, making a harmony of five colours within a carmine letter G; an applegreen cloak hangs over his aquamarine blue tunic, and he holds a scarlet book 17 *cm. by* 16.6 *cm.*

[*See* Illustration.]

Framed with a fine and boldly drawn initial A, in pink, green and brown, with ornament of cherubs' heads 16 *cm. by* 17 *cm.*

11 THE TRINITY

15th Cent., attributed to Girolamo da Cremona.
17.5 cm. by 18.2 cm.

In the oval centre of a remarkable letter G, designed with great boldness and vigour and coloured in rose, blue and green, is the Trinity, supported by hosts of cherubim against an orange distance. Gold ground outside the letter

[*See* ILLUSTRATION.]

12 THREE PORTRAIT ILLUMINATIONS, each within a circular wreath of green leaves

North Italian. Perhaps from the Emilia, Period of Borso d'Este's Bible

(*a*) ST. BERNARD. In a pale lemon-yellow cloak, crimson border; background deep cobalt blue. A jewel fastens his cloak *10 cm. by 10.5 cm.*

(*b*) ST. MICHAEL. He holds his sword uplifted and the scales in his left hand; the devil cringes before him against deep-blue background, semé with gold. Two angels in green and red support the surrounding wreath *19.7 cm. by 10.5 cm.*

(*c*) ST. NICHOLAS. In scarlet and gold embroidered robe. Deep blue cobalt background with nebulæ pencilled horizontally in gold *10.5 cm. by 10.1 cm.*

13 THREE HISTORIATED INITIALS

? From the Emilia, Period of Borso d'Este's Bible

(*a*) A SUPPLICATION. A family group of four (who may have commissioned the book), three kneeling and one standing on the green sward in a rocky glade, await the coming of Christ. The mother wears a yellow cloak; the others are in red. The scene is framed inside a letter D 13 *cm. by* 10.8 *cm.*

(*b*) A TRIO. Inside a small bell-tower a monk in white swings the clappers of the bells; a lute player and a piper join in the music. The scene is framed in the letter C 10 *cm. by* 9.8 *cm.*

[*See* ILLUSTRATION.]

(*c*) THE APPARITION OF THE LAMB. Framed inside the letter G is the apparition of the Lamb to the eleven thousand virgins, with pale-blue frocks and curly heads 14 *cm. by* 12.5 *cm.*

14 THREE FINE MINIATURES IN INITIAL LETTERS
North Italian, 1450-1500, Period of Girolamo da Cremona

(*a*) ADORATION OF THE KINGS. H. Six figures, brilliantly robed 8 *cm. by* 8 *cm.*

[*See* ILLUSTRATION.]

(*b*) A BISHOP. S. 7.4 *cm. by* 6.5 *cm.*

(*c*) THE MAGDALEN. N. 8.2 *cm. by* 8 *cm.*

15 CHRIST APPEARING TO SEVEN
Perhaps from the Emilia, 1450-1500

Upon a deep blue starry background is a group of seven, of Slavonic type, headed by a monk (? Dominican) raising his hand to listen to the word of Christ, who appears in a quarter-circle of paler blue, semé with stars 11.5 *cm. by* 9.3 *cm.*

Framed with an Initial O on gold, in pink, red, green and blue, filled with an interlacing design, 9.5 *cm. by* 11 *cm.* ; and a section of ornament from a fine border showing a demi figure, nude, blowing two horns, 8 *cm. by* 13 *cm.*

16 THREE ILLUMINATIONS

Period of Giovanni di Paolo of Siena, 1450-1475

(*a*) A FEMALE SAINT. Upon burnished gold, in the oval centre of the letter O composed of pale blue, orange red, and a band of green, a girl stands three-quarters to the right with puckered lips; her long flaxen hair is twisted and falls down her back. She wears a cloak of dull yellow with broad edges of gold; another cloak, lilac lined with white, is slung over her left shoulder

15.2 *cm. by* 9.1 *cm.*

(*b*) ST. HELENA AND THE INVENTION OF THE CROSS. Composition of nine figures—three women, three old men with white beards, and three younger. St. Helena in white, her head bound under the chin to show the agonized face alone, touches the Cross. Behind are three hills, two parti-coloured red and one green. Snow-covered hills in the distance 14.6 *cm. by* 10.5 *cm.*

[*See* ILLUSTRATION.]

(*c*) A PRIEST READING, of pronounced Jewish type, amply clad in the finest white raiment and bald except for two rows of oily curls, reads from a book, in white gloves. His ephod, pink, with green lining, is held together at the collar by a large brooch of green and white enamel. He fills the interior of a letter O, on burnished gold

15.2 *cm. by* 13.2 *cm.*

17 THE WASHING OF PETER'S FEET
From across the Adriatic ? or else Central Italian, 1450-1500

Group of eight bearded figures of Slavonic type composed into the oval of an initial letter. The three principal figures are in front; Christ, kneeling on the left in pale red, makes a sign to Peter in pale green on the right, who signifies assent, placing his foot in a gilt basin of water between them; another apostle in blue stands in the middle, full-face, with reverently joined hands. In the background are the faces of five more apostles. The historiated initial may be meant for an O with the tail of a Q at top 13.5 *cm. by* 12.9 *cm.*

Framed along with the foregoing (but not cut out of the same manuscript) is ST. ANDREW, in a letter O somewhat chipped, holding a net stretched on a cross; deep-blue background 7.5 *cm. by* 7.5 *cm.*

18 CHRIST IN MAJESTY *Franco-Flemish School, c.* 1470

His foot is on the globe. He holds a chalice with the Host and is enveloped in a green cloak, forming the centre of a mandorla of flames which is relieved against the deep-blue starry background. The emblems of the four evangelists are in the four corners. Wide border of close floral decoration: a ground work of intricate "ivy-leaf" pattern, the small leaves depending from thin tendrils and picked out with bright gold, is interspersed with broadly-drawn naturalistic flowers, leaves, thistles, etc. on a larger scale
34.5 *cm. by* 25 *cm.*

[*See* ILLUSTRATION.]

19 THE NATIVITY *Perugian School, c.* 1475-1500

Framed in the oval centre of a letter P is seen the doorway of the stable and within it the ox and the ass and the manger. Two shepherds above on the hill behind watch their flock, one with bagpipe and chanter playing, and an angel accosts them; another shepherd peeps curiously round the corner of the stable leaning on his staff. Mary adores the Babe at her feet, and Joseph is half asleep, in pale-blue striped gown and pale-grey cloak. Four medallions of prophets in the corners, outside the circle of the letter, upon a gold background. The feature of the colouring is its extreme fairness and purity, akin to early Umbrian work of the period of Bonfigli and Bartolomeo Caporali. A SUPERB MINIATURE *23 cm. by 22.5 cm.*

[*See* ILLUSTRATION.]

20 St. Francis receiving the Stigmata

Close to Guidoccio Cozzarelli of Siena, 1475-1500

Framed inside a letter G, St. Francis kneels in the open air on the green sward of a rocky glade. His habit is brownish-grey, and Brother Falcon, who kneels near, is in bluish-grey. Five lines of golden light pass from the scarlet apparition of Christ crucified to the saint's hands and feet and heart 17.2 *cm.* by 16.8 *cm.*

[*See* Illustration.]

21 INITIAL N, in red, green and blue, the central foliate ornament on a ground of plain white vellum, 15.5 *cm.* *by* 14.5 *cm.*; framed with two similar but smaller Initials from the same manuscript, *each ca.* 7 *cm. by* 8 *cm.* *Italian, 15th Cent.*

22 TWO ILLUMINATIONS FRAMED TOGETHER
From a MS. perhaps Ferrarese, c. 1500

(*a*) THE VISITATION, in a green initial M, with jewelled ornament, the central stroke dividing the two figures 10.5 *cm. by* 10 *cm.*

(*b*) ST. ANDREW 12.5 *cm. by* 14.2 *cm.*

23 KING DAVID *Paduan School, c.* 1500

David seated on a marble terrace with balustrade against which lies his psaltery; a bird at his feet. In the background a white marble temple partially ruined. A very charming miniature: the head is finely drawn and the hair, dress and architectural details richly touched with gold. The copyist has got into trouble with his drawing, and has given the king, apparently, two left arms
15.5 *cm. by* 10.3 *cm.*

24 David and Solomon *Perhaps from Ferrara, c.* 1475-1500

(*a*) Miniature of David in profile, with pale auburn hair and pointed beard, communing with the Almighty, Whose face appears in the right-hand top corner. He stands half-length against the deep-blue starry heaven wearing a green hat of Jewish type, a plain gold crown with sharp points, and a green coat over his crimson tunic 11.5 *cm. by* 12 *cm.*

(*b*) Miniature of Solomon in letter D and omine beneath; the letter has architectural decoration suggestive of his temple. He stands three-quarter-length against a deep-blue starry heaven, wearing a green hat and crown, turned up in front, the revers of bronze colour; green tunic and red cloak richly embroidered with gold. He grasps a thick rope round his waist. 16 *cm. by* 14 *cm.*

[*See* Illustration.]

The Mass of Pope Alexander VI.

25 A Pope saying Mass

Roman follower of Pinturicchio, c. 1500

Nine illuminations with initial letters cut from a Missal with eight portraits of Rodrigo Borgia

Each portrait c. 6 cm. by 5 cm.

1. S. Suscipe Sancta Trinitas hanc oblationem . . . The Trinity is represented *8 cm. by 7.5 cm.*
2. C. (?) Confiteor . . . At the very beginning of the Mass.
3. C. Communicantes . . . The " Infra actionem " immediately following the Memento
4. O. Orate fratres . . . Just before the beginning of the Preface of the Mass
5. L. Lavabo inter innocentes manus meas, the washing of the hands
6. H. Hanc igitur oblationem . . . Prayer following the " Infra actionem "
7. M. Memento Domine, the beginning of the "Commemoratio pro vivis." The middle stem of the letter is cut away to give the artist room
8. M. The Second Memento of the Mass, " Commemoratio pro defunctis "
9. P. Pax Domini sit semper vobiscum . . . The " fractio panis " begun in the prayer Libera nos, and ending with the Pax . . .

The order is that in which the miniatures are laid down in the frame

26 THREE EXTREMELY FINE AND BOLDLY DRAWN INITIAL LETTERS, by one artist, framed together

Italian, ca. 1500

(*a*) D, in light blue, brown and green, the centre filled with Renaissance ornament of flowers, cherubs' heads and leafy scrolls, designed round a large central mask 15.5 *cm. by* 17 *cm.*

(*b*) S, in blue and green, with foliate ornament, the centre with a design of cherubs' heads on a red ground 16 *cm. by* 16 *cm.*

(*c*) O, in blue and pink; the central ornament a formal leafy design of pink and green, studded with pearls 16 *cm. by* 15.5 *cm.*

27 SIX MINIATURES OF THE HIGHEST QUALITY, VERY DELICATELY COLOURED, IN ONE FRAME

(*a*) The Almighty holding the Cross with the body of Christ crucified 7.5 *cm. by* 7 *cm.*

(*b*) The Washing of Christ's body after the Crucifixion 7.5 *cm. by* 7.5 *cm.*

(*c*) Martyrdom of Peter and Paul 7.5 *cm. by* 7.5 *cm.*

(*d*) Christ casting a devil out of one possessed 7.5 *cm. by* 6.5 *cm.*

(*e*) The Mass of Pope Gregory 10.5 *cm. by* 9 *cm.*

(*f*) Presentation of the Babe in the Temple 10.5 *cm. by* 8 *cm.*

[*See* ILLUSTRATION.]

28 SIX SMALL MINIATURES

c. 1500, *attributed to Antonio da Monza*

Figures of the Almighty, the Redeemer, and four priests or bishops saying Mass

Laid down on a gilt mount *Ovals,* 3 *cm. to* 4 *cm. high*

TWENTY-THREE ILLUMINATIONS (IN TWELVE FRAMES, LOTS 29-40) CUT OUT OF A BENEDICTINE BOOK, PROBABLY DONE FOR THE OLIVETANS ESTABLISHED AT MILAN IN STA-MARIA DELLA PASSIONE; BY A LEONARDESQUE ARTIST OF THE PERIOD OF SODOMA (*ca.* 1530), SIGNING HIMSELF "B.F."

29 THE ADORATION OF THE KINGS

In front of a stable, built of slatey grey stratified rock and thatched with grass, the three kings and their train, clad in many colours, have arrived before the Holy Family, some kneeling, some standing

The star stands over the place where the young Child is, and the foremost king, grey-headed and grey-bearded, takes the Child's foot in his hand to kiss. They have come dressed like Tedeschi over the Passes of the Alps indicated by the long roofs and gables of Swiss chalets. Two of their attendants on camels follow behind, and others come galloping on horses. Joseph and Mary are in conventional red and blue. Signed on the ground in front, "B.F." 22 *cm. by* 21 *cm.*

[*See* ILLUSTRATION.]

30 St. Benedict in the Desert of Subiaco

The saint, about forty years of age, clad in white to the feet, is seated in a chasm of Leonardesque rocks, listening for the bell of St. Romanus who is letting down his master's daily bread in a basket by a string. The devil dances in fury on a bridge of rocks above, seeking in vain to cut the string

The figure is seen in a round, formed by two dolphins conventionalized head to head, iridescent greens merging into blues and pinks, their tails being joined by a little pillar. Probably intended for a letter O; upon a square gold ground. Decoration of a pink dragon fly, a blue butterfly, a snail; an arabesque with a winged amorino at the top in profile, intent on reaching for a rose, suggests Signorelli, whose work in the cloisters at Monte Oliveto the Benedictine painter probably knew

22 cm. by 17.5 cm.

[*See* Illustration.]

31 THE VIRGIN AND CHILD WITH TWO OTHER ILLUMINATIONS (*framed together*)

The Virgin is seated with her Child in the centre of a letter O against a deep orange background. Her contadina type and that of the Child are further indications that "B.F." knew the great Benedictine monastery at Monte Oliveto and Signorelli's frescoes in the cloister 17 *cm. by* 17 *cm.*

Framed with

THE BETRAYAL OF CHRIST. A composition of nine active figures beneath a lowering sky 17.2 *cm. by* 16.5 *cm.*

THE PRESENTATION IN THE TEMPLE. A very charming scene, showing the small haloed figure in profile mounting the steps to the waiting priest; behind her a perspective of still blue river, bordered by a castle and woods 17 *cm. by* 16.6 *cm.*

[*See* ILLUSTRATION.]

32 St. Agnes, with two other Illuminations (*framed together*)

Standing behind a marble parapet and framed in a letter D formed by the Dolphin decoration on a gold ground with four blue flowers. She has spiral Luinesque golden hair falling over both shoulders

16.5 *cm. by* 16 *cm.*

Framed with

The Supplanting of Esau. In the background a small house, the ground floor of which is open to show the aged Isaac on his couch, leaning his head on his hand as Esau goes a-hunting with hound and spear. Hunting scenes in the background wind up with the slaying of a hind. The same Leonardesque rocks and distant blue pinnacled hills. In the foreground Isaac again lying in the house (which is repeated); Jacob, with hands and arms covered by the kid-skin, kneels to his father, who is saying: "The voice is Jacob's voice, but the hands are the hands of Esau." Two maidservants bring in the mess of pottage. Signed B.F. 16.7 *cm. by* 16.3 *cm.*

[*See* Illustration.]

And St. John the Divine. The Youthful St. John seated with a roll opened from end to end between his hands. He is seated on the natural rock which forms a mossy seat. Framed in the letter G with the Dolphin decoration; figures or portents in the clouds 16.5 *cm. by* 16.3 *cm.*

33 THREE SCENES IN HISTORIATED INITIALS, M, N and S (*framed together*)

(*a*) TWO MARIES AND THE ANGEL AT THE TOMB; fine landscape background with a perspective of sea and blue pointed hills 16.5 *cm. by* 16.2 *cm.*

(*b*) CHRIST WASHING PETER'S FEET. St. John stands behind with a towel, eight other disciples are seated round an elaborately decorated apartment 17.7 *cm. by* 16.8 *cm.*

(*c*) THE BIRTH OF THE VIRGIN. St. Elizabeth lies in a canopied bed with green coverlet: the babe, in swaddling clothes, is handled by women in the foreground 16.2 *cm. by* 16.2 *cm.*

34 INDUCTION OF MAURUS AND PLACIDUS AT MONTE CASSINO TO BE EDUCATED BY ST. BENEDICT

In the cloister on the left of the stem of a letter T; in the background, stands Tertullius, Roman patrician, in a rich purple cloak edged with fur, introducing his young son Placidus with two attendants; on the right, four Benedictine monks, in grey monochrome. Upon the stem of the letter, in bluish light, is a vision of St. Benedict seated, and Maurus, a little boy, son of Equitius, kneels by his side 16.5 *cm. by* 16.5 *cm.*

Two Prophets, by the same hand, and cut from the same book, are framed on either side; 16.5 *cm. by* 15.5 *cm. and* 16.5 *cm. by* 15.7 *cm. respectively*

35 THE ASSUMPTION, WITH TWO OTHER ILLUMINATIONS (*framed together*)

Mary Virgin, in crimson robe and blue cloak, ascends, raising her hand; her hair hangs down her back. Cherubim in bistre surround her as in a mandorla. Two archangels assist the ascent from below. Doubting Thomas, a small figure upon a ledge of rock in the background, stretches out both his arms for her girdle falling to him. Distance of pale blue pinnacled hills 17.4 *cm. by* 16.5 *cm.*

ST. JOHN THE BAPTIST

He stands in the wilderness by a column denoting the letter I, and lifts his hand to the solitude around. His lamb is at his feet, and he holds a fluttering scroll. Lilac cloak lined yellow over the camel's hair. A cliff of friable rock in the disance and an outline of blue pinnacled hills. Winged forms and portents in the clouds 17 *cm. by* 12.5 *cm.*

ST. ANDREW

Standing with his cross in the letter U by a lectern formed in the ledges of the natural rock, on one of which is a book in crimson and gold binding. His dress is slate colour with a dark-green cloak shot with gold. In landscape a large lake fringed with pinnacled blue hills 17.7 *cm. by* 17 *cm.*

36 Two Illuminations

(*a*) Demolition of the Temple of Apollo. In the year 529 St. Benedict ordered the demolition, in order to build in its place an oratory. Monks excavating, and laying new foundations 13 *cm. by* 12.5 *cm.*

(*b*) The Completed Oratory (origin of the Abbey of Monte Cassino). St. Michael the protector hovers over it, winged, a sword and scales in his hands. His footprints coming out of the oratory are marked on the doorstep. Signed 17.3 *cm. by* 16.5 *cm.*

37 Seven Disciples Praying before the Cross, within a letter E in green, red and blue on burnished gold ground, 11.5 *cm. by* 12 *cm.;* framed with four smaller Letters, R, N, A and U, *each ca.* 7 *cm. by* 7 *cm.*

38 Tobias and the Angel; hand-in-hand, with dog and fish; in initial P, of light and delicate colouring, 11.2 *cm. by* 10.7 *cm.;* framed with four Initials, in red, blue, green and yellow, with varied ornament, *each ca.* 8 *cm. by* 8 *cm.*

39 Judith with the Head of Holofernes
In initial A, the central stroke of the letter omitted to give room for the artist to work, 11.2 *cm. by* 10.7 *cm.*; framed with four more Initial Letters, in red, blue and green, with varied ornament, *each ca.* 8 *cm. by* 8 *cm.*

40 Monte Gargano

An Italian imagination of the Mont St. Michel as a rocky, wooded island joined to the mainland by two bridges over which knights in armour are passing. A winding road leads up the mountain to the uppermost plateau, where a hermit (?) stands and St. Michael kills the dragon. Rising from the plateau are three rounded hillocks; on the central one stands a cross, and on each of the others grows a young olive tree

10.5 cm. by 24 cm.

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41 Two Illuminations, *somewhat in the style of "B.F."*

(*a*) The Resurrection: Christ issues in glory from a rock-bound tomb and hovers above three recumbent guards in scarlet dress and golden armour; within a letter N with Dolphin decoration *17 cm. by 20.5 cm.*

(*b*) The Ascension: Christ, a beardless figure, the disciples kneeling; letter G, terminating in dragons' heads *11 cm. by 12 cm.*

42 Four Strips of extremely fine Renaissance Border Ornament; in each a bar of burnished gold forms a framework for varied and elaborate decoration of acanthus leaf and floral form, urns and fruit

Each ca. 35 cm. by 4 cm.

43 THE CRUCIFIXION. In the Style of Giulio Clovio.

An extremely important miniature, probably by Apollonius de Bonfratellis de Capranica, Papal Miniatore to Pius IV and V (*fl. ca.* 1550-1570). A large composition of numerous figures, in light tones. The mourning group fills the left foreground, behind them the centurion, soldiers and a crowd of onlookers; further soldiers form a second group to the right. Jerusalem, shown as a great city of white towers and domes, covers the background in a gradually ascending slope, rocky hills in the distance beyond. Apollonius flourished in the atmosphere of Michael Angelo, whose influence may be traced in the movement of the figures individually, *e.g.* of the thief on the right, as well as collectively *Size* 40 *cm. by* 30 *cm.*

The rarity of a naturalistic work of such dimensions, executed on vellum by a professional miniaturist, need not be emphasized

[*See* Illustration.]

44 An extremely fine Composite three-quarter Border, from a Manuscript: the very delicate and elaborate ornament of shells, foliage and scrolls, in light colouring, frames human and animal masks, small medallions of scriptural scenes and texts; in the centre of each border is a small and very beautiful cameo miniature, of classical type, in white on a black ground; laid down within the border are two series, each of four small panels bearing inscriptions of authorship on a gold ground; they read (i) " Capellae et Sacristiae Apostolicae Miniator fecit Sedente Pio IV. Pont. Opt. Max. de Medicis Mediolanense An. IV. Apollonius de Bonfratellis de Capranica Anno Domini MDLXIII "; (ii) " Capellae et Sacristiae Apostolicae Miniator fecit Sedente Pio V Pontif. Opt. Max. Ghislerio Alexandrino Apollonius de Bonfratellis de Capranica Anno Domini MDLXX "

Framed with two fine Strips of Ornament from a Manuscript decorated for Clement VII, one bearing the title " Clem. VII," the other " Cle. VII Pont. Max." and the owner's emblems in medallions

Inside dimensions of frame 36 *cm. by* 30 *cm.*

** The inscriptions of authorship and the Clement VII borders had exact counterparts in the Northwick collection (*e.g.* Lots 107 and 115, illustrated in that catalogue).

45 ANOTHER VERY FINE COMPOSITE THREE-QUARTER BORDER, delicately painted in a similar style, but with wide variety of treatment, in light colours and liquid gold; within it are laid down two further series of panels, inscribed (i) "Vocatus Romam ab Innocentio VIII fecit Andreas Mantinia Patavinus. Electus sum Pontif. Anno Domini MCCCCLXXXVIII Innocentius VIII Pont. Opt. Max. Cibo Genuensis" (this inscription is evidently from the same MS. as the border, which includes in its decoration the arms of Genoa on a banner); (ii) "Anno Domini MDLVI Capellae et Sacristiae Apostolicae Miniator fecit Sedente Pio IV Pontif. Opt. Max. Caraffa Neopolitano Apollonius de Bonfratellis de Capranica" (*sic: see note below*), framed with two strips of ornament bearing the arms, title and emblems of Clement VII and doubtless from the same manuscript as those contained in the preceding lot, with which they correspond precisely in treatment (for similar examples *cf. B.M. Add. MSS.*, 35, 254 *L. & M.* and 21, 412, *F.* 29)

Inside dimensions of frame 35 *cm. by* 28.5 *cm.*

⁂ There is clearly a slip of the pen in the second inscription: Paul IV (elected 1555) and not his successor Pius IV (elected 1559) was a Caraffa. The artist probably overlooked the surname in revising his inscription after the death of Paul.

46 A FULL COMPOSITE BORDER, bearing in a cartouche at the foot the arms of Pius IV; decoration in pale gold of acanthus-leaf moulding arranged as a frame, 33 *cm. by* 23 *cm.* Separately mounted in the centre are two rich Historiated Initials framing small and beautiful miniatures, in liquid gold, of the Good Shepherd (inscribed: "Ego sum ostium ovium") and of the Stoning of Stephen (inscribed: "Dñe ne statuas illis, hoc peccatum") respectively, *each ca.* 10 *cm. by* 10 *cm.*

47 DUCALE *c.* 1540

The amanuensis may have been one of the Alfani of Perugia

St. Anthony stands before the Virgin and Child holding a burning heart; the winged lion of St. Mark below. Inscribed: "Nos Petrus Lando Dei Gratia Dux Venetiarum, etc." whereby Pietro Lando, Doge 1537-1543, delegated authority to V.G., whose initials and arms are given in a cartouche below, balancing a figure of Justice above. A slight set-off from the script on the opposite page appears below the large miniature

22.2 *cm. by* 15.5 *cm.*

48 LEAF FROM AN ENGLISH PSALTER, PAINTED ON BOTH SIDES WITH TWENTY-FIVE SCENES FROM THE BIBLE, AND THE STEM OF JESSE. BY AN ARTIST WORKING PROBABLY AT BURY ST. EDMUNDS, 1150-1200; or possibly elsewhere (as Mr. Eric Millar of the British Museum has pointed out), earlier in the same century; colouring scheme principally of blue and reddish-brown 38.5 *cm. by* 27.5 *cm.*

Three other leaves from the same Psalter exist in the British Museum, the Victoria and Albert Museum, and the Pierpont Morgan Library in New York, respectively. This leaf shows the transition from the Old to the New Testament. They all come from the Young-Ottley collection broken up by sale at auction, May, 1838.

Recto divided into twelve equal square compartments each containing one, or by a horizontal subdivision two, Old Testament scenes, in the following sequence:—

(*a*) Pharaoh and the two midwives; Moses' mother takes him away to hide

(*b*) Moses in the cradle on the Nile

(*c*) Rescue of the cradle; the babe brought to Pharaoh's daughter

(*d*) Moses as a youth presented to Pharaoh and crowned.

(*e*) Moses tramples on the crown, and is kicked by a courtier

(*f*) The burning bush; Moses' rod turns to a serpent

(*g*) Moses and Aaron before Pharaoh; their rods turn to serpents

(*h*) Crossing the Red Sea

(*i*) Moses stretches his rod over the sea; drowning of the Egyptians

(*j*) The Camp of the Israelites

(*k*) The giving of the tables of the law—the brazen serpent

LOT 48—*continued.*

(*l*) Capture of a City
(*m*) Coronation of Saul
(*n*) David before Saul essaying the armour
(*o*) David slings the stone and fells Goliath
(*p*) David cuts off Goliath's head and carries it away

Verso. Six similar compartments, extending along the upper and down the right-hand edge of the leaf:—

(*q*) Saul's crown brought to David
(*r*) A king entering a city (Jerusalem ?)
(*s*) The Visitation
(*t*) Birth of John the Baptist
(*u*) "His name is John"
(*v*) Birth of Christ

The remaining space is occupied by a Stem of Jesse, with the Annunciation, the Marriage of the Virgin, and "Censing an Altar," interspersed among the branches. Christ half-length in a small medallion at the top of the tree—fourteen ancestors, all crowned, seated in the branches

[*See* FRONTISPIECE AND ILLUSTRATION.]

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